

CD 2001-- 7/8

UNIVERSITY OF TORONTO FACULTY OF MUSIC
2000-2001 Season

Year of the Piano Celebration Series

MARC-ANDRÉ HAMELIN

EDITH McCONICA STEINWAY DEDICATION RECITAL



Where Great Music Meets Great Minds

Monday, January 22, 2001, 8 p.m.
Walter Hall

The Year of the Piano Celebration Series

Presents

MARC-ANDRÉ HAMELIN, PIANO

This recital marks the dedication of the new Steinway
in memory of Edith McConica



Remarks by David W. Beach, Dean, Faculty of Music,
and Dr. James McConica



Nicolai Medtner
(1879-1951)

Sonata Reminiscenza in A minor, Op. 38 No. 1
(from *Forgotten Melodies Set 1*)
Allegretto tranquillo

Charles-Valentin Alkan
(1813-1888)

Symphony for Solo Piano, Op. 39 Nos. 4-7
(from *12 Études dans tous les tons mineurs*)
No. 4—Allegro Moderato
No. 5—Marche funèbre
No. 6—Menuet
No. 7—Finale

INTERMISSION

Leos Janacek
(1854-1928)

Seven Pieces from *Along an Overgrown Path*

Nikolay Kapustin
(b. 1937)

Sonata No. 2 in E, Op. 54
Allegro molto
Scherzo - Allegro assai
Largo
Allegro

The Year of the Piano Celebration Series is generously sponsored by

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THE YEAR OF THE PIANO CELEBRATION



*Welcome to the Year of the Piano Celebration
Series at the Faculty of Music.*

*We are very proud to present five outstanding
pianists, William Aide, Jim McNeely*, Anton
Kuerti*, Marc-André Hamelin and Jane Coop*,
to celebrate two transforming gifts to the area of
piano performance at the University of Toronto:
the R.E. Edwards Chair in Piano Performance and
the Edith McConica Steinway.*

*The R.E. Edwards Chair in Piano Performance
is made possible by a gift of \$1 million from the
Edwards Charitable Foundation matched by the
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concert grand piano in Walter Hall is a gift from
Dr. James McConica, in memory of his mother
Edith, a gifted pianist and teacher.*



**denotes Wilma and Clifford Smith Visitors in Music for 2000-2001*

Meet the Artist

Winner of the 1985 Carnegie Hall Competition, Marc-André Hamelin was born in Montreal. He studied at the Vincent d'Indy School of Music and Temple University in Philadelphia where he now lives. His principal teachers were Yvonne Hubert, Harvey Wedeen and Russell Sherman.

Now well established in both North America and Europe, Marc-André Hamelin has given recitals in Amsterdam, Belfast, Berlin, Frankfurt, Istanbul, London, Luxembourg, Mexico City, Milan, Montreal, Munich, New York, Paris, Philadelphia, Tokyo, Toronto, Vienna, Washington and Warsaw. Festival appearances have included Blackheath Halls Piano-works (London), Duszynski, Espoo, La Grange Meslay, Manchester Glories of the Keyboard, Ravinia, Singapore International Piano Festival and Snape Maltings Proms. Following the success of his June 1994 Wigmore Hall series Virtuoso Romantics, Marc-André Hamelin was invited to give recitals in the Wigmore Hall Masterconcert Series and the International Piano Series at the South Bank. He returned to Wigmore Hall for a three-part series in June 1999 entitled "Exploration & Celebration." In Spring 2000, London's Blackheath Halls presented a weekend of Marc-André Hamelin & Friends.

Recent concerto performances have included appearances with the orchestras of Birmingham, Chicago, Houston, Indianapolis, Lahti, Minneapolis, Montpellier, Montreal,

Netherlands Radio, Philadelphia, BBC Philharmonic and Scottish Symphony, Polish National Radio, Royal Concertgebouw, Toronto, Vancouver, Ulster Orchestra and a tour with the Australian Chamber Orchestra. Conductors he has played under include Matthias Bamert, Andrew Davis, Charles Dutoit, Dennis Russell Davies, Christoph Eschenbach, Günther Herbig, Jukka-Pekka Saraste, Leif Segerstam, Vassili Sinaisky, Dmitri Sitkovetsky, Leonard Slatkin, Stanislaw Skrowaczewski, Osmo Vanska, Hans Vonk, Hugh Wolff and David Zinman.

Under an exclusive contract with Hyperion Marc-André Hamelin has recorded concertos by Alkan, Henselt, Korngold and Joseph Marx with the BBC Scottish Symphony Orchestra, "Live at Wigmore Hall," discs of Alkan (Canadian Juno Award 1996), Catoire, Grainger (Soundscapes Award 1997, Australia), Liszt, Reger, Roslavets, Rzewski, "The Composer-Pianists" from Alkan to Hamelin (Preis der Deutschen Schallplattenkritik 1997 & 1998) and the complete sonatas of both Medtner and Scriabin. His recently issued recording of the epic Busoni Concerto with the CBSO under Mark Elder has received critical acclaim. Recently released are a CD of Villa-Lobos and Bernstein's "The Age of Anxiety" with the William Bolcom Concerto (with the Ulster Orchestra), future releases include albums of Schumann and Alkan. The recording of the complete Godowsky "53 Studies on the Chopin Etudes"

won the 2000 Gramophone Instrumental Award.

Marc-André Hamelin's current concerto engagements include performances with the BBC Symphony, Calgary Philharmonic, Detroit Symphony, Helsinki Philharmonic, Les Violons du Roy, Montreal Symphony and Ottawa's NACO. He plays the Busoni Concerto with Lahti Symphony, Orchestre de la Suisse Romande and the Tokyo Philharmonic. In Tokyo in January 1999 he embarked on a series of six recitals over four years titled

"200 Years of Pianism with Marc-André Hamelin." He returns to Munich's Herkulessaal, Lanaudière International Festival, Chopin Festival Paris, La Roque d'Antheron, Ruhr Piano Festival, Scotia Festival (Halifax), Schloss vor Husum, Valledemossa Chopin Festival and Vienna Konzerthaus. He also takes part in the festivals of Cervantino, Tallinn, Turku and Strings of the Future in Ottawa. In November 2000 he will give a recital at Alice Tully Hall in the Lincoln Center and in February 2001 he returns to New York to take part in the Liszt at 92nd Street Y.



Programme Notes

Nikolai Medtner

Born 1880 in Moscow; died 1951 in London

Sonata Reminiscenza in A minor, Op. 38 No. 1

Born to an erudite family, Nikolai Medtner cultivated, early in his life, a voracious appetite for composition and for the arts in general. At twelve he entered the Moscow Conservatory as a piano student (as a composer, he was largely self-taught), and returned some seventeen years later to teach. Disgruntled with the events after the Bolshevik Revolution, however, Medtner left Russia in 1921, never to return (save a concert tour in 1927).

Throughout his life, Medtner maintained an active performing career, touring throughout Europe, the USA, and Canada. It was in England

though, that the composer met with the greatest success, playing for the most part, his own compositions. This tenth sonata, composed in 1918, was eventually published as the first entry of the 1922 collection, *Forgotten Melodies*. The work is typical of Medtner's oeuvre, exhibiting a range of moods, a carefully planned structure, and a high degree of thematic unity.

Charles-Valentin Alkan

Born 1813 in Paris; died 1888 in Paris

Symphonie from Douze Études dans tous les tons mineurs, Op. 39 Nos. 4-7 (pub. 1857)

Charles-Valentin Alkan began his musical studies at an early age, and by his mid-twenties, had achieved considerable fame and critical praise. It seems unusual, then, that a pianist of such acclaim—hailed by Liszt as one of the great virtuosi of the day,

Continued on page 7

Edith McConica

1890-1984

Edith McConica was born in Findlay, Ohio in 1890 and died in London, Ontario in 1984. She studied piano at home and during her years at Findlay High School, where she graduated in the Classical Course in 1909. Her address, as Class Valedictorian, was entitled, "A Plea for Right Living." She then attended Ohio Wesleyan University, graduating in 1911 in the School of Music, Fine Arts and Oratory. At university, her home was Monnett Hall, successor to the Ohio Wesleyan Female College founded in 1853 and merged with Ohio Wesleyan in 1877. The programme of her Senior Recital is printed here.

Upon her marriage following gradu-

ation, and accompanied by her Mason and Hamlin "upright grand," she emigrated to Luseland, Saskatchewan, where she taught piano and animated local musical events until moving to Regina in 1935. Among her pupils were others who became piano teachers in western Canada, and on removing to Regina she gave most of her music library to Lyell Guston in Saskatoon for the use of his studio.



In Regina, while she no longer taught piano, she was an active member of the Women's Musical Club and frequently performed as an accompanist in various recitals. In her later years she lived successively in Mt. Pleasant, Michigan, and Chatham and London, Ontario, Canada.

1909.

With each human being is born a sense of rhythm, as strong as his appreciation of sound, which gives him the desire and ability to combine these sounds of Nature into a pleasing whole, which we know as a musical composition. The art of music exercises a stronger influence over humanity than any other, for the soul finds its nearest sympathy in music. It is a balm and stimulant to the weary in mind and body and it arouses feeling, thought and action. Music has advanced with civilization, from the rattling of the barbarians to the beautiful choruses of today, and from the clanging of their barbaric weapons to the tones of the most modern instruments.

"The art of music exercises a stronger influence over humanity than any other, for the soul finds its nearest sympathy in music. It is a balm and stimulant to the weary in mind and body and it arouses feeling, thought and action."

Excerpt from Edith McConica's Class Valedictory, "A Plea for Right Living," published in the Findlay Daily Courier, 1909.

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Sankern Hall
Thursday Afternoon, May 11, 1911
Four-fifteen O'clock

PROGRAM.

Sonata Pathétique, Op. 13	- - - -	Beethoven
Grave—Allegro di molto e con brio		
Adagio cantabile		
Rondo		
Der Erlkönig	- - - -	Schubert-Liszt
Nocturne, Op. 32, No. 1	- - - -	Chopin
Rondo Capriccioso, Op. 14	- - - -	Mendelssohn
Concertstück, Op. 79	- - - -	Weber
Larghetto, ma non troppo		
Adagio		

Left: Edith McConica, circa 1910; middle and bottom: Senior Recital program

Continued from page 4

and by Busoni as one of the most adept composers for the piano since Beethoven—would become a recluse from both his friends, and the concert stage. Indeed, for much of his life, Alkan seldom appeared in public, and rarely played his most challenging pieces (he performed the four studies from Op. 39 that comprise the *Symphonie*, only once).

In his *Symphonie*, Alkan adapts musical concepts normally associated with the orchestra, for the piano. And, as with the symphonies of the day, the work is in four movements: an allegro intro-ductory movement is followed by a slow funeral march, with the third movement a minuet (here, more akin to the scherzo), and the concluding movement, a fast and virtuosic finale. Unusual, however, is Alkan's harmonic scheme, with each study appearing in a different minor key.

Leos Janáček

Born 1854 in Hukvaldy, Moravia; died 1928 in Moravsk Ostrava

Along an Overgrown Path

Unlike the other composers featured on this evening's programme who firmly belong to the tradition of the virtuoso pianist-composer, Leos Janáček is perhaps best known for his operas. There exists, nonetheless, a body of quality works from this Czech-born composer for the piano, among which the programmatic *Along an Overgrown Path*, figures prominently.

The fifteen pieces in this collection (seven of which were originally written for the harmonium), are divided into two parts, and were published together in 1911. Imbued in each piece are fragments of the composer's life: his childhood, his happiness and sorrows, and notably, the pain of the death of his daughter Olga.

Nikolai Kapustin

Born 1937 in Gorlovka, Ukraine

Sonata No. 2, Op. 54 (1989)

Although trained as a classical pianist under the tutelage of Goldenweiser at the Moscow Conservatory, Nikolai Kapustin has been an active jazz musician in Russia since the late 1950's. And whereas jazz has influenced the music of other Western composers - Ravel and Poulenc, for instance - it permeates Kapustin's; one is hard pressed to determine a clear line between jazz and classical elements in his music. The second piano sonata is no exception, merging a traditional classical form with the idiomatic swing and syncopation of jazz.

Now in his early sixties, Kapustin is beginning to enjoy substantial recognition outside of Russia. Marc-André Hamelin recently gave the Western premiere of Op. 54 in May of 2000 at Wigmore Hall, and a number of virtuoso pianists are championing many of Kapustin's other works.

Christopher Whitney



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The Faculty of Music Campaign continues to grow in momentum and spirit. Since May 1, 1995, numerous academic priorities funded through the Campaign have enhanced all aspects of the education we provide to our talented students. We would like to thank all who have made significant contributions of \$5,000 and greater to our Campaign - generous donors, tireless volunteers and longtime supporters.

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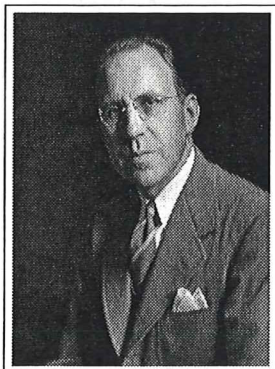
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Dr. Arthur Plettner
1904-1999

Arthur Plettner graduated from the Faculty of Music many years ago and now, because of his generosity, is helping students that have come after him. When Dr. Plettner made a note of remembering the Faculty of Music in his Will, he created an endowment fund that will provide enduring financial support to gifted graduate and undergraduate students in financial need wishing to study at the Faculty of Music. Thank you Dr. Plettner.

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